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“THE HACIENDA”  
Scenario  
Of a Vaudeville or Musical Comedy  
in two acts

by  
SHAFTER HOWARD

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THE DRAMATIC RIGHTS OF THIS SCENARIO, STORY, SITUATIONS  
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## THE HACIENDA

A Vaudeville in Two Acts.

### PEOPLE IN THE PLAY

THE EARL OF STOKE-POGIS	age	56
THE COUNTESS OF STOKE-POGIS, his wife	"	52
HON. REGINALD DRUCE, their son	"	21
HON. GLADYS DRUCE, their daughter	"	19
WILLIAM BINKS, a movie picture producer	"	33
MARY MONEY, a movie star	"	19
DONALD AIRCRANKS, a movie star	"	25
H. R. H. THE PRINCE OF WALES	"	24
JAMES ANDREWS, a Los Angeles million- aire	"	60
FANNIE ANDREWS, his daughter, (un- married, ugly)	"	35
HON. PERCY GRAFTON, a hanger on of the British Aristocracy, visiting Earl	"	40-45
10 Officers of H. M. S. "Renown"		
10 Chorus men, appearing in Act 1 in flannels and made to look as much like Douglas Fairbanks as possible.		
15 Chorus Girls made to look as much like Mary Pickford as possible; hair etc.		
(Movie actors, actresses and specialists)		

The main themes of this play are (1) the complications made by the Volstead act (just passed), (2) the getting together of the young American and English people (love interests), "Hands across the sea", etc.

The story is built around the visit of H. R. H. the Prince of Wales to California in 1919 in the Cruiser "Renown" with his suite.

### ACT I.

*Scene:* A long, one story house of the Spanish type with red tiled roof stretches across stage at back. Square towers at each end of building. There is a large front door in centre and French windows which open upon a terrace ten feet wide running the length of house. Terrace a foot or more higher than stage. A railing (stone) runs along edge of terrace on which are potted plants or flowers; there is a break in this railing at centre opp. front door of house twelve feet wide. Steps here to terrace—two low steps.

On back drop is painted the distant mountains of the Los Angeles range, and the blue sky of California. Vines and flowers partially cover the house.

On the terrace L. is a large yellow umbrella under which a small table is set with breakfast things, three chairs at the table.

### SCENARIO

Hon. Reggie Druce and Lady Gladys, his sister, are discovered on rise of curtain, he at extreme right of terrace, she at extreme left. Each is signalling to people off stage L. and R. as they sing. Chorus answering them off stage at L. and R. They are beckoning the golf girls and men to come on, which these people presently do, singing and going through manouvers with the music in the opening number. These people are movie actors and actresses from Hollywood whom Reggie and Gladys have met on the golf links. Their association with these people is galling to the countess, their mother, but the Earl is inclined to favor it, being very democratic. Girls' coiffeurs as much like Mary Pickford as possible, men like Douglas Fairbanks in appearance and make-up.

### OPENING CHORUS

REGGIE (*signalling to girls off R.*):

Ah! Ho! Ah ho! Ah ho!

GLADYS (*signalling to men off L.*):

Ah! Ho! Ah ho! Ah ho!

GIRLS (*Off stage*):

The sun is up, the lark is on the wing.

MEN (*Off stage*):

He's on the wing.

GIRLS:

Dame nature now is smiling upon everything.

MEN:

It is the time for us to dance and sing.

GIRLS:

To dance and sing.—

MEN:

The hills with music ring,—

GIRLS:

The birds and bees are in the trees  
And singing joyously.

ALL:

Their roundelay,—their merry roundelay,—

GIRLS (*Entrance here of Girls and Men from R.&L.*):

It is the thing to dance and sing

Upon this lovely day.

Come out and play,—come out and play;

For this is golfing weather.

MEN:

We'll do the links together.

ALL:

We're in the finest feather

For what's the use of pleasant days

If you have the golfing craze?

We will say in this connection

It is fine for the complexion

Golfing in this balmy section

Is a pleasure

Thus we take the measure

Of the Golden days.



ALL:

Ring! ring! old mission bells,—

We like to hear them ringing on the highways.

MEN:

Also on the by-ways.

ALL:

Bells that ring so joyfully,—

Golfing is our chief delight

Dancing also through the night

Incidentally we're in the movies

As you all can plainly see

But,—only in-ci-dent-al-ly.

After singing this musical number all exit L. and R.

The Earl comes out of doorway, newspaper in hand and seats himself at the breakfast table reading. Lackey bringing food on a tray enters and serves him.

Conversation between lackey and Earl.

Countess appears, a letter in her hand; she is flustered and reads letter to Earl. It is from a movie producer offering her and her daughter a large sum of money if they will appear in a picture. Countess indignant. Earl laughs and says he thinks it a good idea,—they being none too well off. Why not?

As they eat breakfast they talk, principally Countess, on the subject of the easy ways of Americans and the attentions of their son and heir, Reggie, to these movie people; also of their daughter's golfing with the movie actor, Donald Aircranks. Countess disgusted, says this must stop. Earl disagrees with her. She gets angry and tells him that this sort of thing will kill her as she has only part of a lung left, (which they have come out to get cured).

Hon. Percy Grafton appears and seats himself, after morning greetings, at table. Further talk on subject of movie people and Grafton says he wishes they would give *him* a job in the movies. Exasperates countess by telling her she would be great as a comedy woman, at which the Earl laughs.

Lackey brings in telegram for Earl. He opens and reads and announces with surprise to all the arrival at Santa Monica of the "Renown" with H. R. H. Prince of Wales and suite. The wire is from Wales and says that they are golfing that morning at Burley Hills and will all be with them at luncheon,—one thirty or earlier.

This announcement brings consternation to all as they expected Wales the next day, and as they have only been in the Hacienda a few weeks and since the country went dry there is no "hooch" in the house, and all Grafton was able to get the day before was a single bottle of "Rye" which the Earl says will not go very far with H. R. H. and his bunch of sailors, especially after golfing all morning. Countess hustles off to prepare things. Earl

and Grafton curse out the Volstead Act, etc. Deplorable state of affairs.

What shall they do? Grafton says he will go in to Hollywood and see his golfing friends and see if he can get some "hooch". Earl follows countess into house.

Grafton alone, the impecunious English fortune hunter sings a song in which he tells of the trials of a younger son (himself) looking for an heiress.

### "ISABEL"

(Song—Grafton and chorus, if necessary)

After this song a motor horn heard R. and a dilapidated Ford car comes from R. containing Mr. W. Binks and other golfers, comedy people. They all have on golf togs and carry golf bags. Car stops at C. and all get out. Car moves on to L. and off. Binks sings song.

### "THE GOLF NUT"

Song and chorus. (golf business by men)

Everyone thinks that the old golf links  
Is the place for a happy day  
With its rocks and rills and its nice green hills  
And its bunkers along the way.  
But I think golf is a long way off  
From what it's cracked up to be  
For it makes me swear and it fills the air  
With much profanity.

In driving a ball if you hit it at all  
It's sure to go off the route  
Where the grass is high and you get a bad lie.  
Then the caddies begin to hoot.  
Nine times out of ten you discover that when  
Your ball has gone skipping that way  
It can not be found tho' you search all around  
For the rest of the live-long day.  
So of course you call for a brand new ball  
Which the caddie extracts from your bag,—  
It's a dollar each time, which you think is a crime  
And your spirits begin to flag.  
But you push right along and you whistle a song  
You are really as brave as a Junker  
And the very next shot you find you have got  
A foul of a beautiful bunker!!  
You make shot after shot to get over this spot  
And you hope that the crowd haven't seen  
That it took twenty strokes, fifty oaths and some  
croaks  
To get your ball up to the green.

### REFRAIN

They talk of the pleasures of golfing,  
But it gives me less pleasure than pain.  
And I often declare after fouling the air  
That I'll never go golfing again.  
But the visions of high-balls that follow  
And the thirst I acquire as I play  
Off-set all this pain, I am at it again,—  
I am tearing up turf every day.

After this number Grafton welcomes Binks and others, and tells of the coming of H. R. H. the Prince of Wales and suite to luncheon. Asks Binks if he can not bring over a bunch of clever actors and actorines to amuse Royalty after lunch, which Binks thinks he can do. As for booze—Binks says there is nothing doing.

At the end of a short conversation another motor horn is heard R. and a large Packard car comes from R. to C. down front, driven by a chauffeur and in tonneau are James Andrews and his fat daughter. Grafton and all bow and Grafton helps them out of car which goes off L. Andrews explains that he and Fannie are on their way to Burley Hills Golf Club and dropped in to see how the Earl and family are getting on. Grafton tells them of the arrival of Wales and the mess they are in, having no booze, etc. Andrews says he can fix that all right, and suggests their all lunching with him at his mine "The Sub Rosa" which is but twenty miles away along the highway, and where, as he explains, 3,000 ft. below ground he has the finest collection of beverages west of New York. Earl enters and after greetings Andrews puts it up to him to bring the prince and suite to the "Sub Rosa" for luncheon. Countess comes on and is persuaded by Earl to accept Andrews' invitation. Fannie and Grafton in this scene are together R. and in dumb show appear to be very much interested in each other. Andrews calls his daughter to get into car as they must go ahead and make preparations for their guests at the mine. Before starting Binks tells Andrews he is going to bring over a lot of movie people. Andrews says "the more the merrier". Countess is shocked at the idea of having movie people to meet H. R. H. but the Earl sits on her by saying that they are just the kind the prince wants to meet, etc.

As Andrews and daughter start off L. in car the others disappear into house and orchestra plays prelude to song which is the next musical number.

The stage is empty for some moments here, audience watching an aeroplane which appears in distance against the blue sky, slowly sailing from L. to R. far behind house; it turns and disappears at R. but the sound of its engine is heard drawing nearer and nearer above the music, and then the propeller and nose of an airplane at R. in corner next to the house, propeller slowing down, and out of plane comes Miss Mary Money in a pretty aeroplane costume. She is made up as much like Mary Pickford as possible; comes down front and sings.

#### "AEROPLANE SONG"

(Mary Money and chorus if necessary)

Chorus Exits.

Mary seats herself at L. under railing of terrace in such a way that she is not seen by Reggie

who comes from house onto terrace where he sings his song, Mary listening to him.

#### "DREAMS"

(Song Reggie)

Mary discovers herself to him after his song and they have a conversation, flirtation, etc., in which he begs her to take him for a trip in the air. She finally consents to do this next day if he promises to behave himself; says she is doubtful as to how he will behave up there, etc., but he assures her he will be all she wishes, etc. They sing refrain (duet) of "Dreams" and exit R. or L.

Lady Gladys comes out of house as Donald Aircranks arrives on his motor-cycle from R. He hails the lady, taking off his cap as he rides about stage (does a stunt if possible), puts up his machine L. somewhere and approaches her; she comes down from terrace and joins him. They converse. He is dressed in khaki as an officer in the U. S. Army; he was an aviator ace during the war and wears his *croix du guerre* which he won in France. This couple are evidently seriously in love. She asks him about Mary Money to whom she says her brother is attentive, and he tells her good things about Mary, who is a good girl and makes \$500,000 a year. He tells her however that he is glad *her* name is not Mary as he has had bad luck with girls of that name. She asks him why and how, and in reply he sings the song to her;—

#### "MARIE"

(Song with pictures, lights, etc.)

He sings this song down front, Gladys sitting on a bench L. As he sings this song, on the refrains (three verses) there appear on terrace with proper light effects,—

After 1st verse a smart looking N. Y. flapper. After 2nd verse a pretty Parisienne coquette up to date. After last verse a handsome girl dressed as a Red Cross nurse. Each of these in turn walk across terrace during singing of the refrain of this song standing in centre making picture. They each portray the girl (Marie) about whom he is singing, a new Marie for each verse. (Both exit after song L.)

A motor horn heard from R. and on comes a Rolls-Royce car, very smart, containing H. R. H. Prince of Wales and suite. They are all over the car, on the boards, in tonneau, twelve in all including H. R. H. and chauffeur. Prince in officer's uniform (Naval), the others in various uniforms of British navy, one of which is Scotch (kilts, etc.) another Irish (green, carries a shillaleigh).

Orchestra plays prelude to their entrance and car stops C. They sing this song seated and standing on car, the Prince singing solo.



## "BRITISH TARS"

Song and chorus. (Wales and officers.)

(1)

PRINCE As British tars in motor cars  
We've nearly had a wreck.

OFFICERS Heave ho! heave ho!  
Heave ho! for a bottle o' rum.

PRINCE We do not look as nautical  
As we do on a quarter deck.

OFFICERS Heave ho! heave ho!  
Heave ho for a bottle o' rum.

PRINCE When sailing free on the briny sea  
In the good old ship Renown,  
It's safer far for a "British tar"  
Than it is in Hollywood town.

OFFICERS It's safer far for a "British tar".  
Than it is in Hollywood town

(2)

PRINCE The girls one meets along your streets  
You cannot watch your wheel.

OFFICERS Heave ho! heave ho!  
Heave ho! for a bottle o' rum.

PRINCE They catch your eye, however you try  
To run on an even keel.

OFFICERS Heave ho! heave ho!  
Heave ho! for a bottle o' rum.

PRINCE With frocks so neat, and dainty feet  
They make it very hard  
To avoid a smash or a possible *wash*  
On the Hollywood boulevard.

### REFRAIN

OFFICERS Oh we are merry, merry sailor men  
But we think it queer, yes very queer,—  
That in your free America  
You now prohibit wine and beer  
The things which give us all good cheer,—  
For thirsty men are we, yes thirsty men  
are we.

We like your climate, flowers and girls,  
The dainty pearls, they're fit for earls  
And tho' we wish that we had come  
Before you did away with rum,—  
And tho' it causes us distress,  
In point of fact, and never-the-less,  
We wish to state we appreciate  
Your hospitalitee.

At end of number they all get out of car and are welcomed by Earl and Countess who come out of house and down to meet them.

A lackey, during conversation which follows, serves the officers with soft drinks for which Earl apologizes and tells H. R. H. of Mr. Andrews' invitation to entertain them all at his "Sub Rosa" mine for luncheon with etceteras, to which H. R. H. and officers joyfully accede. Prince and suite after some conversation are introduced to some of

the Movie Queens who have appeared, which leads up to a duet between ten officers and ten girls. This number has a lot of business with it and is begun by officers who sing in tribute to the American girl at whose feet they have fallen.

## "THE AMERICAN GIRL"

(Officers and Girls)

OFFICERS We've sailed the seas in every clime  
From Guam to Trafalgar  
We've met all kinds of girls sublime  
But you are fairer far  
Than all the maidens we have seen

(Aside) Each one of them's a movie queen  
Oh how we wish our fate had been  
In Cal—i—for—ni—a.

GIRLS We thank you for the compliment  
We take you as you are,  
We recognize the good intent  
Of every British tar.  
And if you really are sincere  
Perhaps before another year  
You will come back and settle here  
In Cal—i—for—ni—a.

OFFICERS Now that's an excellent idea  
We'd like to come and settle here  
'Twould be the proper course to steer  
For any British tar;—  
But will you make it very clear  
That you will wait for us a year  
And come to meet us on the pier  
In Cal—i—for—ni—a?

GIRLS Oh! that's an excellent idea  
If you will come and settle here  
It is the proper course to steer  
For any British tar.  
And we will make it very clear  
If you'll come back within a year  
We'll all be waiting on the pier  
In Cal—i—for—ni—a.

OFFICERS America! America!  
The land we all adore  
You came to us in time of need  
And helped us win the war,—  
Old England is your motherland  
Both countries strong and free  
Are welded with an iron band  
By hands across the sea.

ALL Oh! Britain and America  
The lands we all adore  
Our flags unfurled will hold the world  
In peace for evermore,—  
For England is our motherland  
Both countries strong and free  
Are welded with an iron band  
By hands across the sea.



After this number a short conversation follows, leading up to the proposed departure of all hands in motor cars, movie people and all,—much to the Countess's disgust, for the "Sub Rosa" mine where they are expected.

The finale of the act being the refrain of *The American Girl* sung by the whole company.

## CURTAIN

### ACT II.

*Scene:* A brilliant palatial under-ground banquet hall of appearance similar to the most sumptuous modern restaurant. Tables for four or six people each at R. and L. all set for dinner or luncheon. Crystal chandelier lighting effects from ceiling. Hangings from walls embodying a color scheme of striking nature. At centre back an iron grill elevator door. By this elevator the guests arrive at beginning of act. Decorations and lighting effects ad lib.

### SCENARIO

At rise of curtain orchestra is playing prelude to opening chorus. This chorus is sung by colored waiters dressed in white jackets, white aprons, etc. They are putting the finishing touches on the tables as curtain rises.

#### OPENING CHORUS—(Waiters)

##### "THE GOLDEN YEAR"

Mr. Andrews appears from R. and questions head waiter as to the arrangements, etc., for the banquet. Amusing conversation between them. Elevator seen coming down; grill opens and Mr. W. Binks and movie actresses and actors come on. Talk between Andrews and Binks about the arrangements for entertaining Prince, etc. Binks has several clever specialists, dancers, singers, jugglers, etc. Andrews delighted. Waiters busy bringing in wine coolers with champagne bottles in them, and otherwise fixing tables.

They seat the new arrivals at tables. Another load of people arrive by elevator, actors, male and female. Then Grafton and Miss Andrews, Reggie and Mary Money, Lady Gladys and D. Aircranks all come down together and after looking about and being greeted by Andrews these seat themselves at tables. Then come the Earl and Countess with Wales and this entrance is the signal for all to rise and drink their cocktails to the Prince's health.

The next load to come down is that of the officers of suite, who after a welcome from Andrews are seated at tables with movie actresses. When all have been seated Andrews makes a neat speech welcoming the distinguished visitors "to our shores", and a health or toast of welcome is drunk by all standing with cocktail glasses in hand.

Mr. W. Binks then assumes the position of master of ceremonies a la the announcer in the Russian

Vaudeville, introducing the various specialties which now come on for the entertainment of guests and audience.

These specialties may be of any character from performing dogs to operatic music as in vaudeville. There may be seven or eight acts between which some of the people at the tables can get up and dance as in a restaurant. The varied and awkward dances seen at public dances can be caricatured here by several couples trained for the purpose. Also between the dances the love interest between the three couples further developed.

Hon. Percy Grafton meets "Isabel", his bete-noire, here of whom he has sung in act one. His hair stands on end when he sees her, but she tells him she is making big money in the movies and will not molest him in his heiress-hunting, greatly to his relief.

Among these specialties should be a ballet with ballerina, also the following songs, etc:—

A Ballet, Songs and Choruses of "Arizona", "Sky-Doo", "Wedding Day", "Serenade", "Calves".

#### "CALVES"

##### (1)

Mary used to have a lamb whose fleece was white  
as snow  
But that was when we all were young, many years  
ago.  
The "little Marys" of today,—they don't do things  
by halves  
For me this is a bitter cup,  
The little lambs they're given up,—  
They've all gone in for calves.  
I see calves that make me shudder, and calves that  
make me scream  
And some that cause me laughter, and some that  
are a dream.  
But Mary dear! I can but feel, as up and down  
I roam  
That the landscape would be fairer if you kept your  
calves at home.

#### REFRAIN

Calves! Calves! Calves!  
Our girls never do things by halves  
It matters not whether it's good or bad weather  
They always appear on the scene  
On Fifth Avenue or in Kalamazoo  
And in every old place in between  
You find them in flocks in the shortest of frocks  
Wherever the grazing is green.

##### (2)

Now most calves have a tendency around the lot  
to fly  
They like to be admired by every passer-by  
They flit about the front-yards and in the pastures  
on Broadway  
It seems to me it is too bad

It really makes me very sad  
To watch these calves at play,—  
For whether they are Shorthorns, red, or Jerseys,  
pale and gray  
Or Black and Whites, or Durhams, or just plain  
every day—

I get this deep impression, as I gaze upon these flirts  
That the higher the cost of living goes, the higher  
go the skirts.

#### REFRAIN

Calves! Calves! Calves!  
Our girls never do things by halves  
Silk stockings and laces and vanity cases—  
Economy always is seen.  
Putting money away for a nice rainy day  
To purchase a new limousine—  
In the shortest of frocks they are looking for  
rocks  
Wherever the grazing is green.

In short an entertainment worthy of their royal  
guest, the development of the "Hands across the  
sea" idea, British and American flags shown, etc.,  
ad lib. This consumes the remainder of the act.

The act ends with a big chorus during which the  
Prince and suite after shaking hands with every-  
body, each officer kissing his girl goodbye, get into  
elevator and are seen going up as the curtain falls.

#### FINALE

(Officers and all the company)

OFFICERS Souvenir! Souvenir!

Here's a token for sweet memory  
To remind you that we bind you  
To await our return from the sea  
Have no fear,—in a year,—  
Though sad as our parting must be  
We shall burn to return  
To your beautiful bonny countree  
Souvenir! Souvenir!

ALL We'll return to your bonny countree.  
(the girls have different words in the  
repetition of above)









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